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MARION MILLER

## THE ART STUDENTS' LEAGUE

The exhibition of the Art Students' League, open at the Institute during the holidays, is attracting attention among those interested in a bright young art club.

The League is composed of young men and women who are or have been students of art at the Art Institute of Chicago. Such people as Bertha Menzler, both of the Lyndecker boys, Lucie Hartrath, Karl Buehr, Orson Lowell and Fred Marsh received their first start into professional life through the league. Necessarily the membership varies each year, but while one regrets the absence of certain strong members, new ones are constantly coming forward with original work, so that the standard of the exhibitions seems to be steadily rising.

On looking over the walls this year one notices that Marion Miller is the largest contributor. With the exception of one oil, her work is entirely in small water colors, about equally divided between dainty high-keyed landscapes and strong effective posters.

Next in point of number comes Allen Philbrick, showing work of such a variety of subjects and treatment that his is one of the strongest

exhibits there. Some of his pencil sketches are extremely tender and sympathetic, and withal having much feeling of character. His large oil, "The Gathering Storm," is most happy in conveying the spirit of the time and place. One feels the wide desolation and uncanny hour, and knows that sentiment rather than cold-blooded academic study controlled its painting.

Malcolm Jamieson's landscapes are charming. They are full of tender, beautiful color, and well composed—the kind of picture one would like to own.



WALTER J. ENRIGHT

One of the most ambitious attempts is Myrtle McLane's "Sketch of a Little Girl." She has painted the figure against the light, and has succeeded in giving the effect of childhood, spontaneously and easily painted. In fact, all of her work appears easily done, no small factor in a pleasing result.

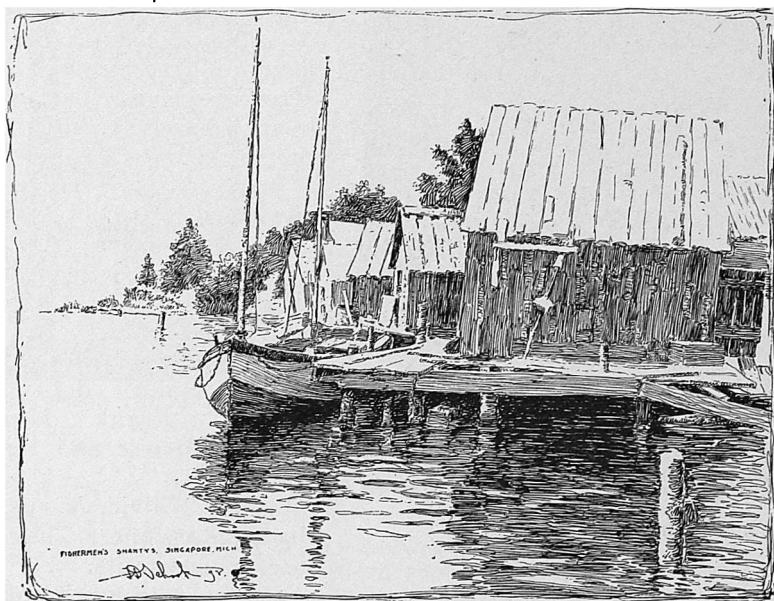
Eugene Fish Glaman stands alone as the one painter of animal life. His horse in the barn, entitled "A Restless Model," is a very direct and vigorous piece of work.

John Johannsen's clump of trees by a fence is also most pleasing; as a whole, better than his "Figure," though there are parts of that extremely well painted. One stops in admiration in front of the reproductions of Beulah Mitchell's book-plates. Anything more dainty or beautiful in line and color can hardly be imagined. They are well drawn and full of a charm peculiarly her own. One does not wonder at the present interest in book-plates when such delightful bits of pen work as these are obtainable. The effective cover design of the catalogue is also hers.

Elizabeth Holzman has three landscapes, treated in a decorative way, and all of them pleasing.

Frank Wagner's large landscape contains considerable conscientious study with many good qualities, and a small portrait of a girl in a gray bonnet, painted in broad, flat tones, is signed Mabel Key.

One notices two clever water colors by Mary Sibley, a street scene with a woman and water in the foreground, and one called "Back Doors." Flora Schoenfeld's pastel of a girl in red, and Harriet Evans' oil "Sketch" are pleasant memories. One likes Sue Faulkner's oil landscape and Galen Perritt's pastel sketches.



FRED DE FOREST SCHOOK

Frank B. Rae shows an oil of a girl and stove painted in a low key and well kept together.

Several small water colors by H. Ivan Swift are particularly attractive. They are big in effect, while handled with much refinement and appreciation of beauty.

Beatrice Wilcox has some clever flowers, and another water color that one likes immensely is "The Sun Is Set," by Charles H. Brewer.

Wilhelmina Coulter has a number of landscapes in oil, all of them more or less strong, though her "Alley," her "Washday" and her

"Hollyhocks" are the most interesting—the latter a delightfully bright sunny sketch of a garden.

Grace Hendricks and Grace Updike are well represented, as is also Emily Chase, though her small canvases are much better than her big ones.

One does not often see Fred Richardson in paint, and it is with great pleasure that one studies his "The Cistern." The picture adds quite a distinctive note to the whole exhibition.

In the black and white room Fred Oswald's "Studio Interior" is one of the strongest of the pen and inks. His "Mending Nets" is so entirely different in handling that one can't help admiring the artist's facility in adapting the treatment to the subject.

Walter Enright has an individual and charming way of using his pen that, taken with a keen sense of beauty, makes his sketches always delightful.

W. D. Shook also shows good work, as does Fay Harper, Frank Mancl, Charles Brewer and Annie Dailey.

Belle Silviera's pencil drawings are fine. They are like oil portraits, big in

their conception, strong in drawing and character, with much refinement and simplicity of treatment.

On the whole, the showing is a very good one. It is the one annual exhibition held at the Institute at which art lovers may find sketches—little bits of paper or canvas—containing the essence of true artistic spirit. Amateurs and connoisseurs alike agree in enjoying this phase of art, and who more than the young art student, full of hope and enthusiasm, is better qualified to indulge in it?

MARTHA S. BAKER.



MYRTLE McLANE